



"Letterland"

A. Schloss/Dan Ochiva

An experiment with letters, sun, and lasers.
16 mm. C. 20 min. 1986

"Dear Love"

Franco Marinai

A remarkable trail of a love in Florence
Super 8. B&W. 11 min. 1983

"Electronic Pencils"

Dragan Ilic

A multi-media performance with film and slides.
Super 8. C. 7 min. 1979

December 16

8pm: An evening of discussions

A beginning of a monthly meeting of artists, architects, curators, critics, writers, and others who are concerned with the critical issues surrounding current state of Public Art.

December 18

8pm: An evening of video programs

"Performance A to Z"

A. Schloss

A documentation of 26 independent performances in 26 consecutive nights at STOREFRONT
C. 20 min. 1982

"An absurd Piece: America/the other side of egg"


Plauto

A documentation of a performance at STOREFRONT by Bruna Esposito and Penelope Werhli
A 35 mm slide presentation

"Tower of Babble"

A's/des Refuses

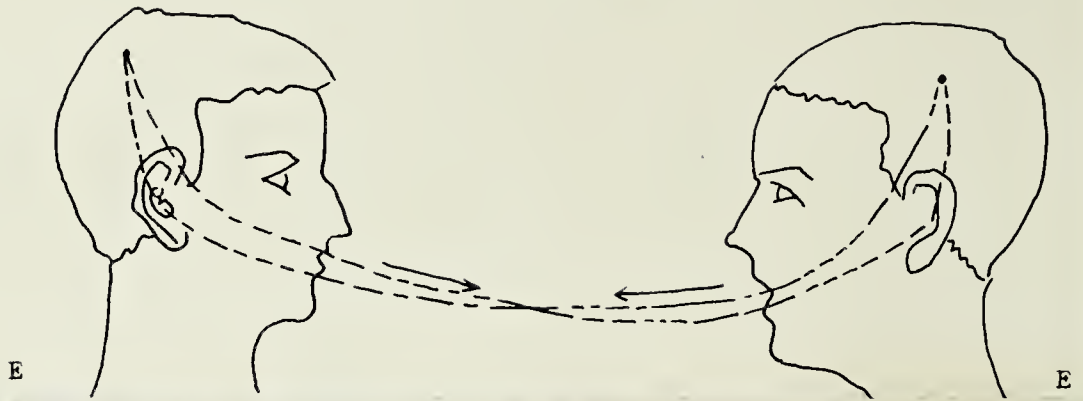
A collection of performances and other events of art in the cabaret 'Armageddon'. Produced by A. Schloss, P. Michael Keane, and George Moore.
C. Two 30 min., episodes. 1982.



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Storefront for Art and Architecture, National Historical Publications and Records Commission (NHPRC), and Mr. Robert M. Rubin

Other Events:



December 9

8pm: An evening of Discussions

A beginning of a monthly meeting of artists, architects, curators, critics, writers, and others who are concerned with the critical issues surrounding current state of architecture.

Moderated by Neil Denari

December 11

8pm: An evening of film programs 10pm: A BENEFIT PARTY

"Sky Disk

Howard Rosenthal

A narrative documentation of the construction of a monumental sculpture by Howard Rosenthal
16 mm. C. 30 min. 1985

"Body Soul"

Charles Dexter

The development of a decade of performance art by Claire Fergusson
16 mm. C. 29 min. 1981

"1 inch = 150 feet"

Kyong Park

A documentation of an architectural installation at STOREFRONT by Kyong Park
Super 8. B&W. 6 min. 1984

"Untitled"

Jennifer Sloan

Poloroid montage of the development of various paintings by Barbara Freidman.
Super 8. C. 3 min. 1986

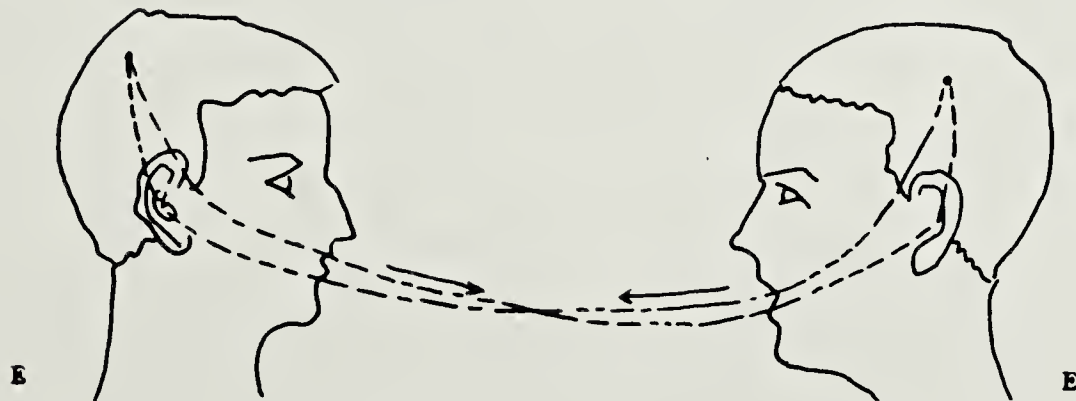
"Z to M"

A. Schloss/Dan Ochiva

Excerpts from an opera set
Super 8. C. 30 min. 1986

DISCUSSION PROGRAM

Critical Issues in Public Art and Public Architecture



STOREFRONT
for Art & Architecture

97 Kenmare Street New York, NY 10012 212-431-5795

STOREFRONT for Art & Architecture

97 Kenmare Street at Lafayette, New York, NY 10012 212 431-5795

DISCUSSION PROGRAM Contemporary Issues of Architecture

The discussion program of STOREFRONT is a necessary alternative to lectures, panels, and symposiums, where vital discourse between audience and speakers are limited. For participation without distinctions, STOREFRONT presents these open-forums for collective meetings of independent architects. In opposition to the hyper-individualized community of architects, this program is to provide a common ground to discuss, debate, and share our thoughts on issues that are critical to the future of architecture. Your independent works, visions, knowledge and experiences are the basis of our discourses in the STOREFRONT's discussion program for Contemporary Issues of Architecture.

Discussion Program

Critical Issues in Public Art and Public Architecture

STOREFRONT for Art and Architecture presents a series of open forums to bring together artists, architects, arts administrators, and writers for round-table discussions of critical issues in public art and architecture. The discussions are intended to further define the aesthetic functions of art and architecture in the public realm, and to advance the critical role of artists and architects in society. The emphasis of these forums will be on discussions of basic principles that can bring collaboration of aesthetic ideals and public life.

Each discussion will be based on a topical issue presented by a moderator. Prior to the discussion, the moderator will prepare and distribute a press release, a briefing on the issues to the participants. Guest speakers can be invited to contribute their expertise on related matters, but panels will be eliminated to invite direct involvement from all participants in the discussion. All discussions will be tape-recorded for use by other organizations, and as material for future publications.

All discussions begin at 7 PM, and \$2 contribution is requested.

Topic: Monuments Today

February 9

Content and subject matter of the arts in an age of cultural relativism. Moderator: Richard Haas

Premises of Discussion

Monuments Today

The public art work, the commissioned art work, the art work that was placed in situ in the street or in a public edifice traditionally acted to commemorate, to pay homage to certain beliefs, shared myths or heroes. The notion of something existing out there for another purpose than to be decorous or functionally decorative at the same time, is rather recent, though it was always a major part of any artist's agenda.

Aesthetics were then the subliminal issue not the core of thinking and certainly not the core thought of the sponsor. All this has changed today in our country where we have a system existing which no longer espouses beliefs. All this has steadily eroded over the course of the last century. For an artist to honor war, war heroes, political leaders is simply not part of our reality. Our suspicion of and even disdain for such individuals or concepts precludes any serious artist or architect taking on a commission on this basis unless it can be properly laced with irony or put in perspective.

The core of our thinking and education teaches us that all cultural values and beliefs are relative and that very little can be written in stone, or even in bronze or set in fresco but rather that the ephemeral is the rule of the moment. The concern for durability and lasting power is delegated more to engineers than to artists. If lives are on line, then design and maintenance are premium considerations. The shaping of aesthetics, style and the design of objects will not gain a universal audience or a vast constituency and even among the anointed it will only gain transitory support.

Those past monuments peppering our plazas and parks here in New York as elsewhere, monuments such as Grand Army Plaza in Brooklyn, Washington Square Arch or even the murals and sculpture on and in Rockefeller Center could not gain a support system today amongst the taste makers, critics or approving bodies of connoisseurs.

As much as all these groups may love the existence of these past memorials, they would vote "No" to such frivolity in spending funds for them today.

So what is the agenda generally given or asked for by a patron or public patronage currently? What are the expectations of what might constitute a public? Along the same lines, what is the artist likely to propose or who might the approve artist or type of artist be today? What are the new parameters?

Richard Haas

STOREFRONT
for Art & Architecture

97 Kenmare Street New York, NY 10012 212-431-5795

Public art as total immersion in	16
✓ site/context/content? Can you drown? in	6
Public art as total invention of site.	7
Public art with everybody inside the picture.	0
Where's the audience? is this an elitist	4
question? How much are we required to know?	1
What of the sacred quality of ambivalence.	4
in creating space? Is "place" sacred??	7
Public art as art vision held in common.	7 5
No commercials.	30

Moderated by Mierle Laderman Ukeles	10
Thursday, May 25	29
7 to 9 PM	36

Public art as total immersion
in site/context/content. Can you drown?
Public art as total invention of site.

Public art as total immersion
Public art

There will be a monthly meeting of artists,
architects, administrators, writers, and
others who are interested in discussing
current issues in Architecture and Public Art.

B E G I N N I N G

ARCHITECTURE

Tuesday Dec. 9, 1986

Moderated by:

Neil Denari

PUBLIC ART

Tuesday Dec. 16, 1986

Moderated by:

Stephen Korn

8:00 PM

-10pm

STOREFRONT

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Art and Architecture

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Discussion Program

Critical Issues in Public Art and Public Architecture

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December 7, 8PM

Influence of scientific development in architecture

Moderators: Neil Denari, Lebbeus Woods

December 8, 8PM

Government Patronage: Beyond One Percent

Moderators: Wendy Feuer, Jennifer McGregor

December 14, 8PM

Disruptive Potentials: Criticism and Public Art

Moderator: Patricia Phillips

It is ironic that as interest in and production of public art has increased in the past fifteen years, there has been a concurrent decline in the quality and vitality of public life. The diminution of a contemporary sense of "the public" is a largely unexamined loss and a cultural condition which public art can investigate. Public art is situated at the intersection of democratic ideas, aesthetic issues, and cultural aspirations. And its has its own history and contemporary circumstances which enrich its potential as a critical forum.

The discussion will address questions concerning the relationship of democratic ecumenicism and cultural excellence, of the tradition of "the public" in North American culture, of the intrinsic connectedness of public life and public art, and of art's reluctance to explore and fortify this relationship. The focus will be on the relationship of aesthetics and public life in the late 20th century in order to explore public art and criticism as instruments for cultural observation and adjustment.

Patricia Phillips

December 15, 8PM

Home for the Apocalypse: Crisis of Domestic Architecture

Moderator: Amerigo Marras

HOME FOR THE APOCALYPSE

The planned discussion is intended as an unofficial and open survey of the crisis of 'home' in the urban environment (New York, for example) in the last decade of the 20th century. A zero degree of domestic architecture where all the previous assumptions and values through an architectural form that for long has meant and sustained the typology of familiar housing are floundering and failing to satisfy the needs of dwellers.

While the apocalyptic aspects of our times are known to all, in the uncertainty of political, economic, social, and technological or health dimensions as the symptoms or the determining factors of such a crisis, we wish to raise further issues about the making of 'private space' today and in the face of adversity.

One needs to consider how this crisis is translated in architectural language and urban scale, where the shrinking of usable private space to the point of extinction, or the institutionalization and publicness of our lives has reached a political level that merits to be discussed. In our cities today even our most intimate behaviours, thoughts and relations are mediated and made public, against our inclination.

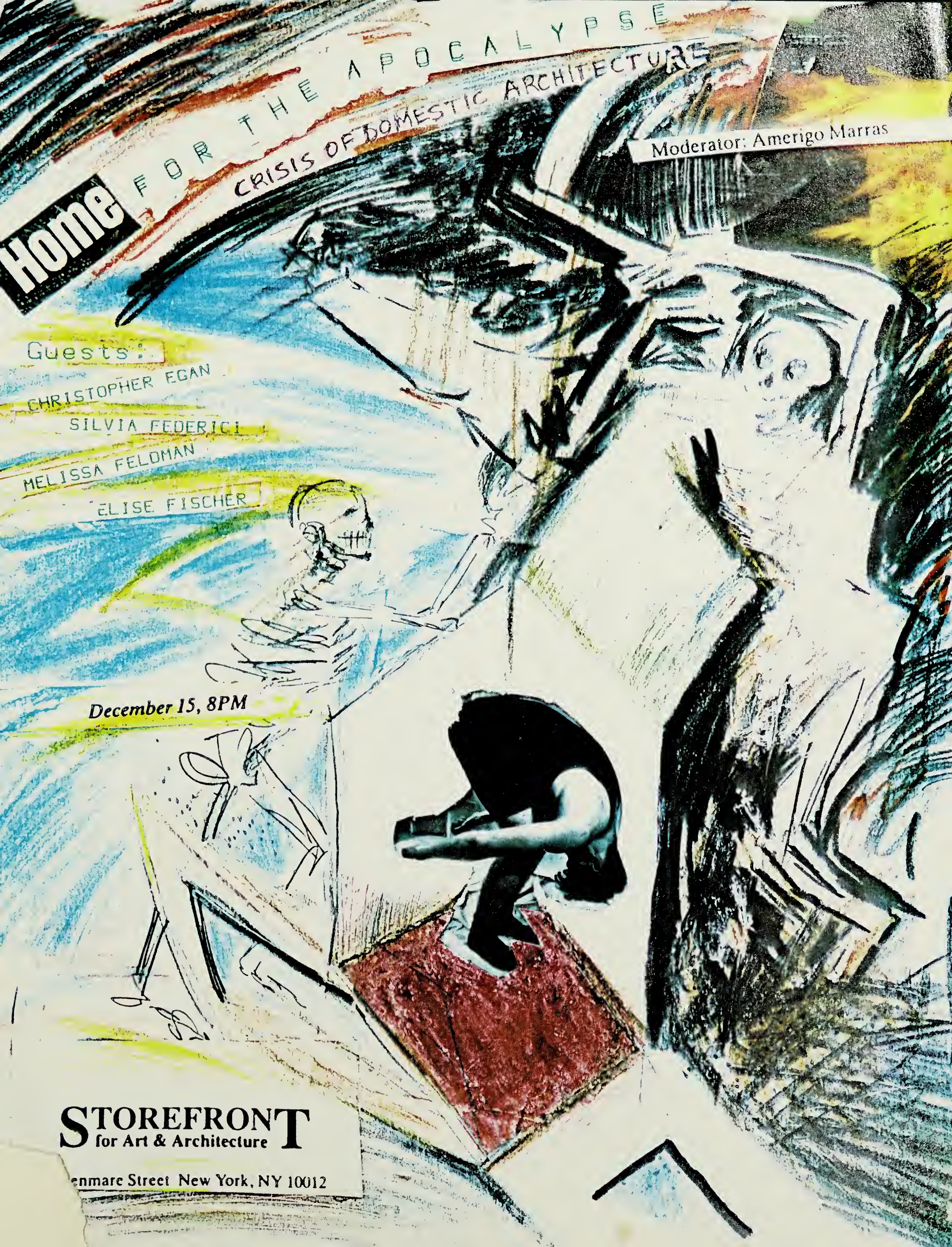
A zero degree of architecture does not necessarily accept the suffocating reality of that famous "Existenzminimum" domestic proposition of the Heroic Modern Movement early in this century, but it can, in the process of analysing the plethora of Welfare Hotels, Aids Hospices, Housing crisis, etc., perceive emerging patterns in the new social recomposition and the inherent demand for the different shape and quality of what constitutes real homes.

Against the bleak social environment for many there is an open array of possibilities that need to be found, moving past the deadness of the wasteland.

Amerigo Marras

Guests: Christopher Egan, Silvia Federici, Melissa Feldman,
Elise Fischer

\$2 contribution is requested



Home

FOR THE APOCALYPSE
CRISIS OF DOMESTIC ARCHITECTURE

Moderator: Amerigo Marras

Guests:

CHRISTOPHER EGAN

SILVIA FEDERICI

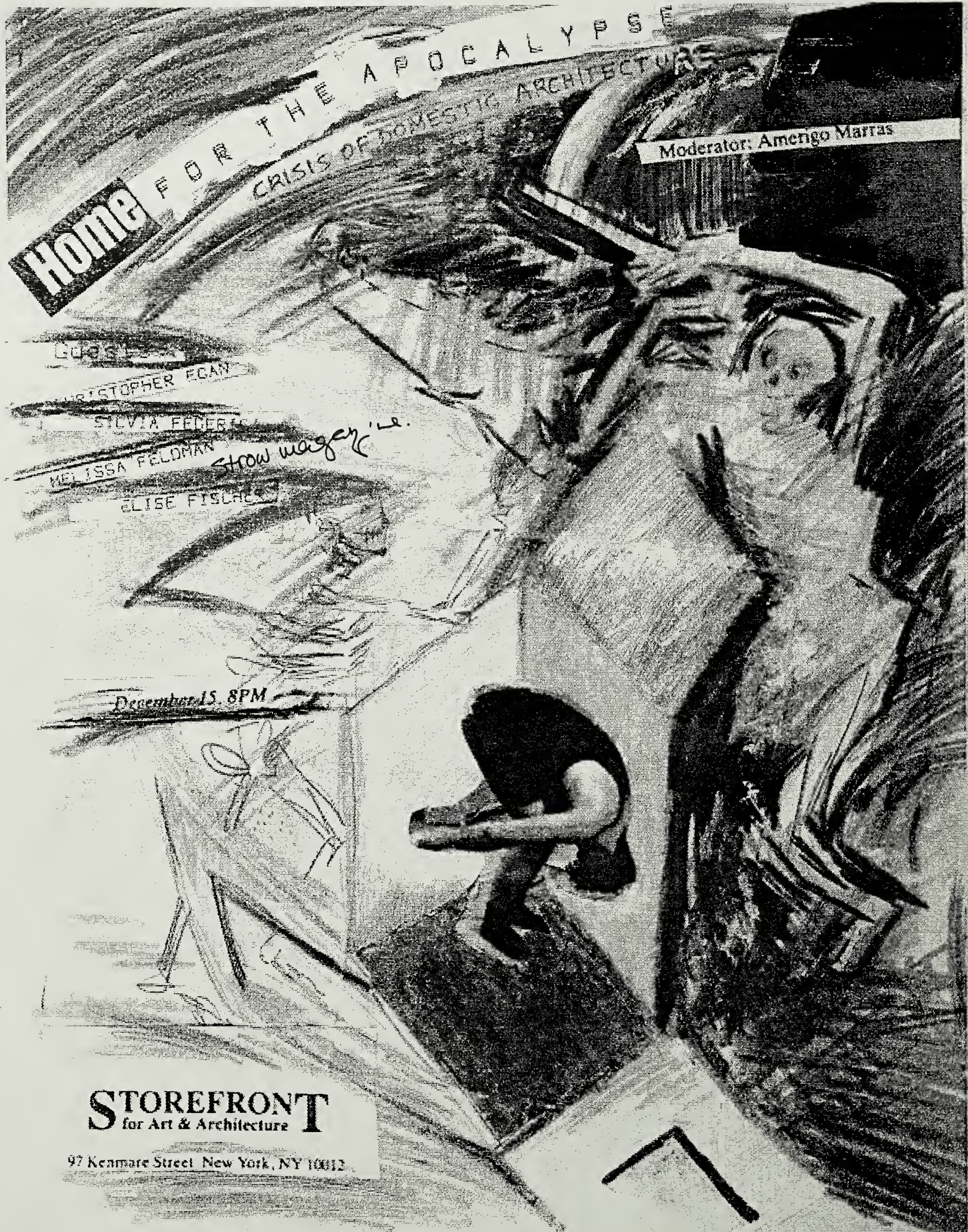
MELISSA FELDMAN

ELISE FISCHER

December 15, 8PM

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Home FOR THE APOCALYPSE CRISIS OF DOMESTIC ARCHITECTURE

Moderator: Amengo Marras

- GOOSE
- CHRISTOPHER ECAN
- SILVIA FEDER
- MELISSA FELDMAN
- ELISE FISCHER

Stow wagen

December 15, 8PM

STOREFRONT
for Art & Architecture

97 Kenmare Street, New York, NY 10012

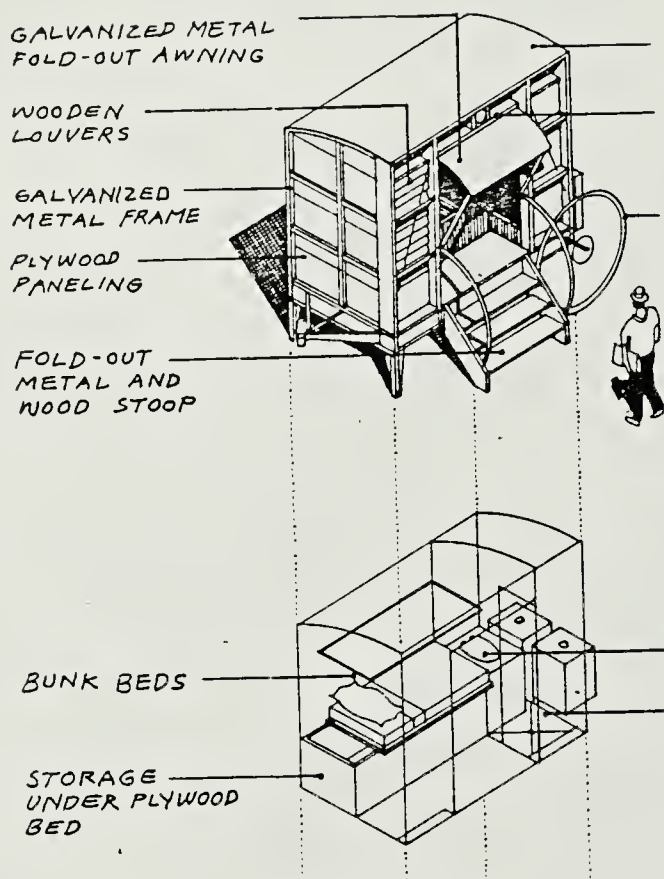
We live in an historical climate of doubt and uncertainty, even if present events paint a kinder picture of a general crisis we are crossing: East-West thawing relationship, for example, can reset the nuclear clock before total obliteration to a few more minutes; the October 1987 Wall Street Crash did not witness as many investors leaping off buildings; the national deficit is not yet creating the economic breakpoint many have envisioned for a future generation. However, environmental or health conditions are at a critical level, and so are the housing needs for large cities like New York, in which, according to recent studies on the year 2000 that unless major "new initiatives" are begun, New York is likely to need "372000 housing units more than it will have".

If housing is in crisis, the home, even the very concept of it, is even more in a crisis. Home is more than domesticity; home means many things at once: a place where we inhabit, the necessary cog for regenerating our energies to move the larger social factory, the locale through which we communicate to ourselves and to others, just who we are and how we wish to be treated, paraphrasing Dolores Hayden.

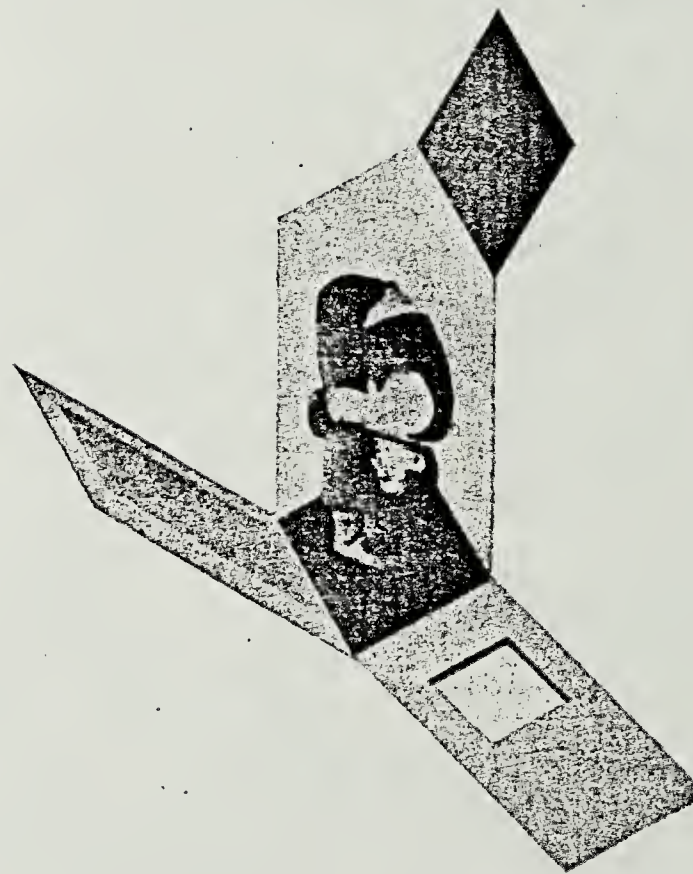
Responding to the on going confusion over strategies, methods of criticisms, and even what kind of world and of architecture we envision for the future, many have limited their approach to a positivistic worship of machinic forms, or to a generic search for a "new" language, and an ever growing preoccupation with efficient compressed space.

If such crisis will persist is because it is a built in permanent crisis, at least one that will not limit itself to a place or a brief historical moment.





Christopher Egan



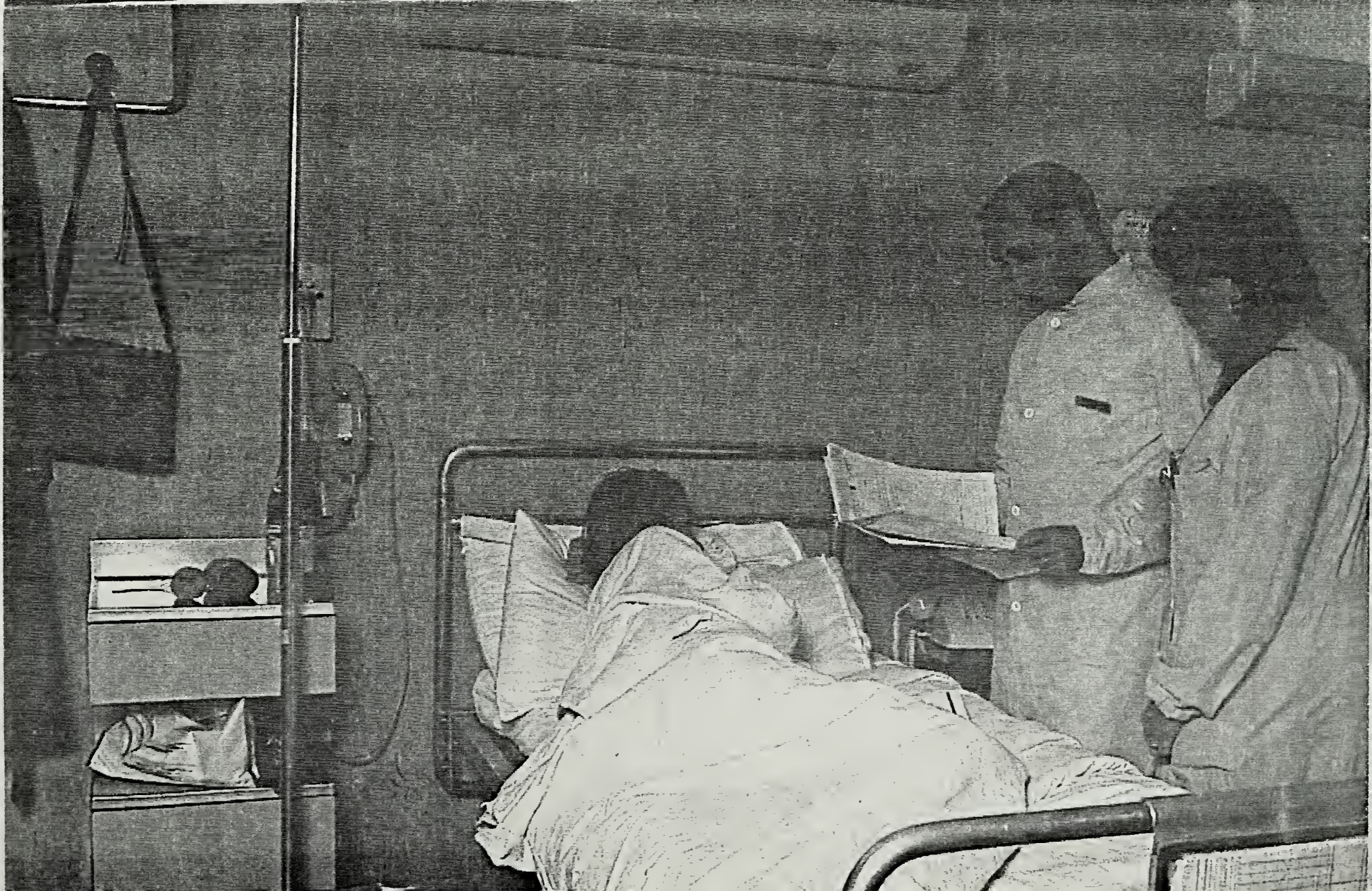
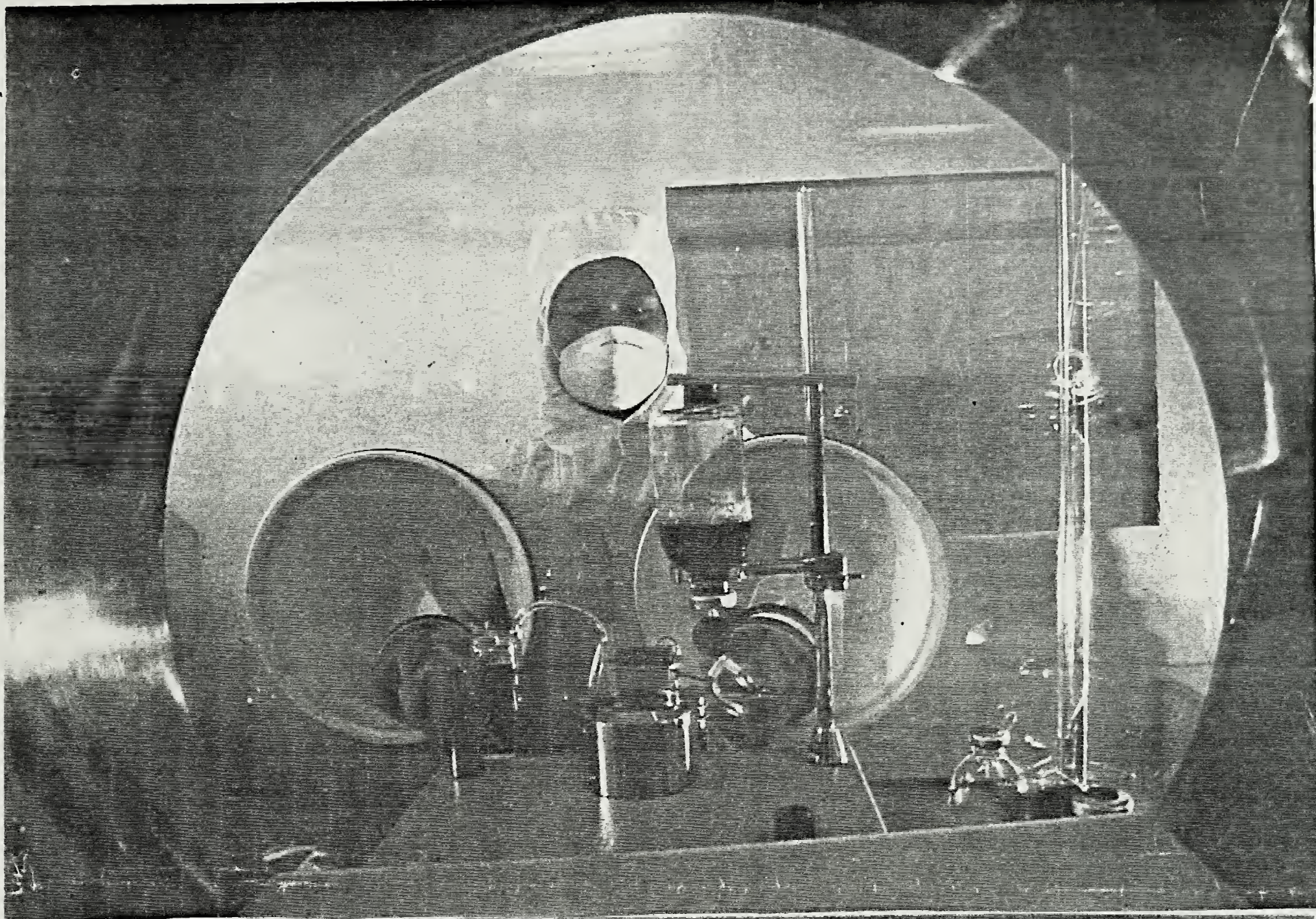
Anonymous: "Minimal dwelling"

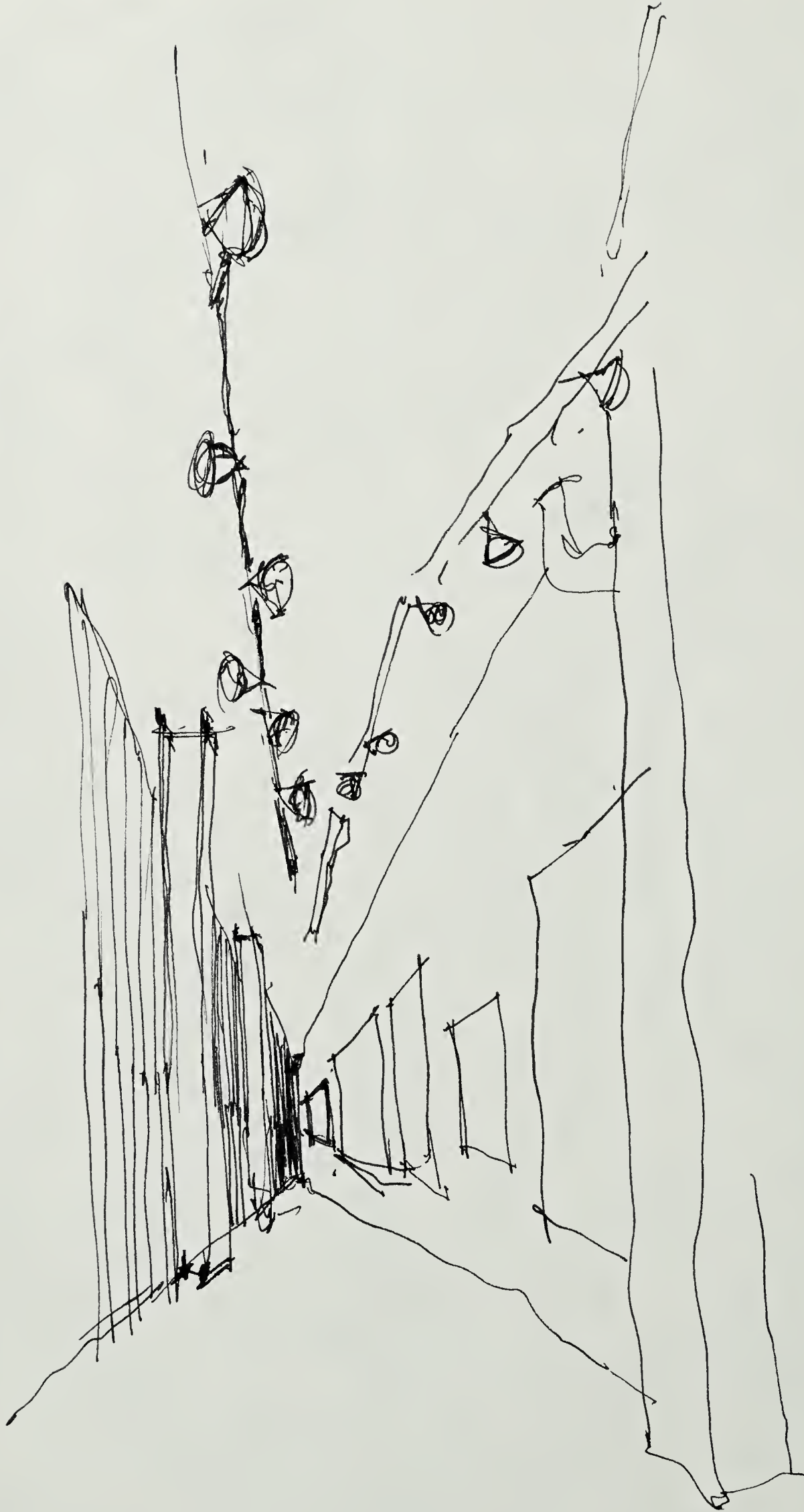
Whatever the development of the crisis of home, and with it of the socio economic frame of reference, we have to begin putting all the pieces together and identify the many possible grounds, on which we can be, in the face of adversity.

Again, D. Hayden warns us that "as a result of treating housing space as a commodity, residents' uncertainty about the meaning of roof, fire, and center is profound." As a result of the strong economic forces at work, the social composition of groups, families, cities has been forever changed, changing with them the shape of the urban morphology, compressing our regenerative habitats (and private space) to the point of extinction, to a zero degree. At the same time our formerly private life has become public concern, observed, measured, politicized, polled, and in short made public. Even our most intimate behaviours are captured and exposed, while our minds are picked for further media manipulation and exposure.

We are squeezed in and squeezed out, to adopt a definition given to me by Kyong Park.

Reaching a zero degree of architecture we have to analyse the extreme cases of the crisis vis a vis the loss and the lack of home. The people who are homeless while their bodies are ravaged by the current Aids epidemic are without a doubt facing in all its effect the "zero degree of architecture", a situation in which nothing is safe, or secure, of given, or as expected, or predictable. This critical point belongs to the reshifting of econopolitical coordinates. Deleuze-Guattari believe that "the more balanced things are between East and West, in an overcoding and overarmed dualist machine, the more 'destabilized' they become along the other, North-South, line", meaning between the haves and the have nots.





•Worth analysing, but not necessarily accepting, is the large tendency to build ever smaller housing units (not always definable as 'homes') which have an origin in the Modernist proposals for communal housing in the early '20s and '30s: the "Existenzminimum" of Bauhaus memory.

Money has equalized commodities without equalizing the purchasing power of individuals. The entirety of the territory is captured by the taxation and the profit making process, without leaving cracks or untouched sectors whereupon a different economy can thrive separately. Thus the problem of homelessness. We have stopped doing a great deal of things for ourselves, as in past economies, and yet the services we rent do not fulfill our needs.



The New York Times/Angel Franco

Henrietta, a capuchin monkey, turning the pages of a book for Sue Strong, its owner.

If the public space is degraded, the private space is mortified and sacrificed. The homes have become visibly frail and insecure, turning into a mock jail cell in which we barricade ourselves against the micropolitics of fear. Yi-Fu Tuan gives a useful definition of fear. "What is fear?"- he asks, "It is a complex feeling of which two strains, alarm and anxiety, are clearly distinguishable. Alarm is triggered by an obtrusive event in the environment, and an animal's instinctive response is to combat it or run. Anxiety, on the other hand, is a diffuse sense of dread and presupposes an ability to anticipate. It commonly occurs when an animal is in a strange and disorienting milieu, SEPARATED FROM THE SUPPORTIVE OBJECTS AND FIGURES OF ITS HOME GROUND" (my emphasis).

Against the bleak social environment and the qualitatively lacking architecture we are at a point when new possibilities are found and we move past the deadness of the wasteland.

Amerigo Marras

Guests at the Discussion at STOREFRONT are: Bettina Birch, Christopher Egan, Silvia Federici, Melissa Feldman, Elise Fischer.

Account

Paris's

Concept of house & house ?

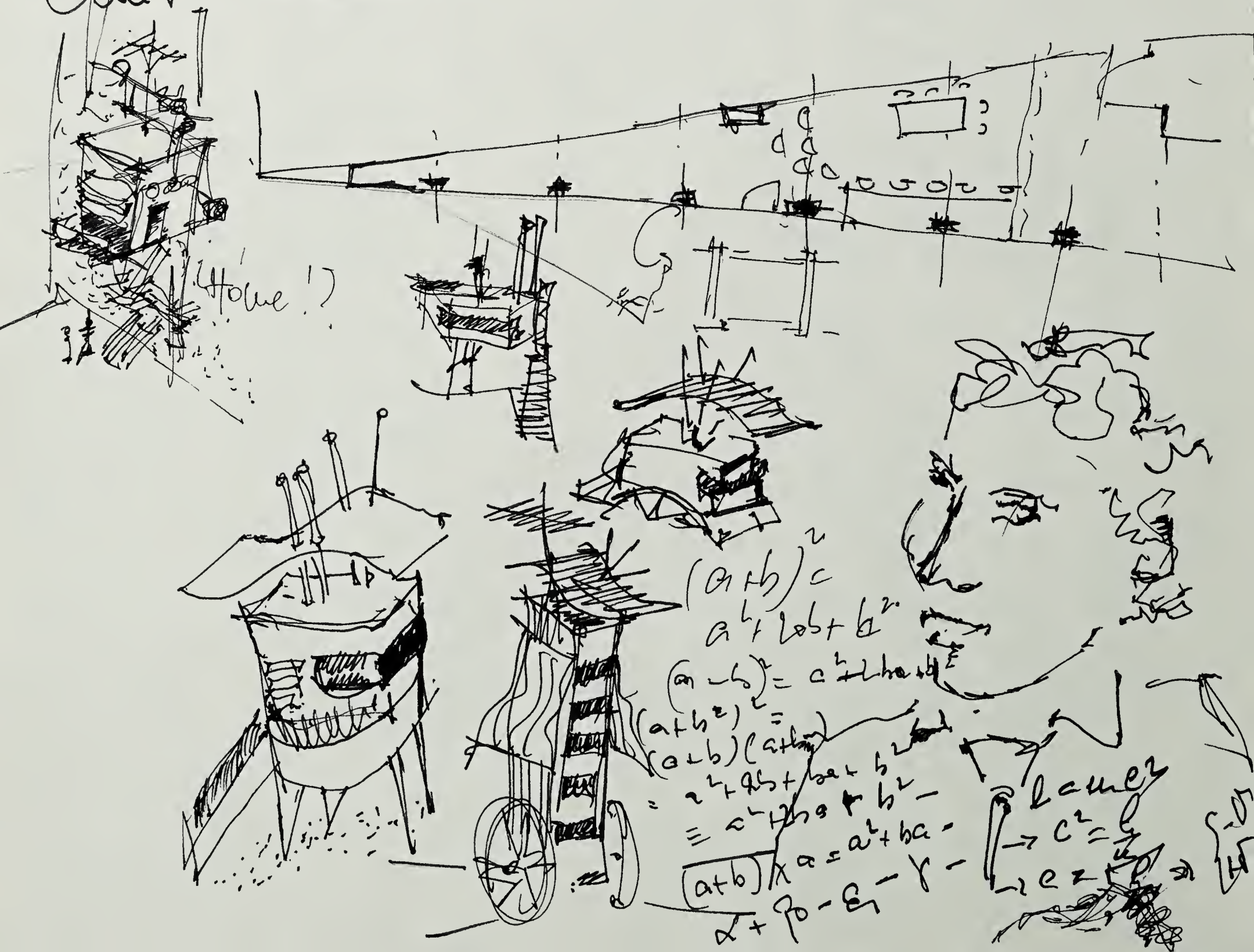
work place!
+ social reality.

Conversion. \rightarrow 0.85R wobei R

Module doesn't exist
→ adjust module -
handicap

+ Community -
concept of self cleaning house
Christ. alexander. —————>

- Van derby.
- Gent
- of. Shredder



a Libidinal Theory of Architecture



Wednesday

MARCH 11, 1987

8 P.M.

Speakers:

JIM FLEMING

Semiotext(e) Magazine

SUSANA TORRE

Wank, Adams, Slavin and Associates

JAMES WINES

S.I.T.E.

Moderator:

AMERIGO MARRAS

IMAGE: CONSOL ARCHIVES, ROME
PRINT: TYBOR HARDICK, NEW YORK

STOREFRONT
for Art & Architecture

97 Kenmare Street at Lafayette, New York, NY 10012 212 431-5795

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STOREFRONT for Art & Architecture

97 Kenmare Street New York, NY 10012 212-431-5795

There will be a meeting of artists, architects,
administrators, writers, and other interested persons to discuss:

"Waterfronts and Urban Access to the Earth"

January 19, 1988 7-9 pm
\$2 contribution requested

Moderator for the evening will be Stephen Korns, with
invited participants including winners and finalists of the Municipal
Art Society's "Competition for the New York Waterfront". Exhibition
from January 13 to February 18 at The Urban Center, 457 Madison Avenue.

Statement:

Consider that Venice also is a city of sky and water. And everything
else you see is made by humans. In addition to human age and a city of
cut stones which speak with voices from the past, there are the adjust-
ments made daily by the sun and wind and water. Sheltered plazas, foot
passages, the absence of cars, and the quiet which lets nature come near.
The scale of the city on piers, handmade, human scale, and exalted archi-
tecture, still guided by a classical contact with nature - not only
measure but beauty that the body feels.

Consider Venice, maritime, commercial, imperial Venice, once New
York-like, goods and tribute entering - the gateway.

If we eliminated cars and built very little for 2-500 years, our
city too would gain some grace. But would this be enough?

Consider Benares and its Ganges. The gateway is reversed. Steps
into the flowing water, the ghats, for worship. To enter these waters
is to be purified. To die here is to be released from the toil of the ages.

But this is America. The new world. That same place you can walk to
(and swim), all the way to Tierra del Fuego. Ask about the indigenous
cities. You think you know the simple formulas: adobe, stucco, local
stone and pigments, wood. Until you see them. You think you know the for-
mulas of design - from New York we explain these matters - until you
are standing among the ineffable ruins and the simple mounds and moun-
tains, now treeless, the dried streambeds speak.

When we visit the vast, majestic Hudson, what is there to see?

Ask even about the life under the surface of the water and what
exposure, observation, knowledge of this specific land can bring to
our people. What awareness do we wish to encourage in the people of
our cities and what do our waterfronts offer? What kind of a resource
are they?

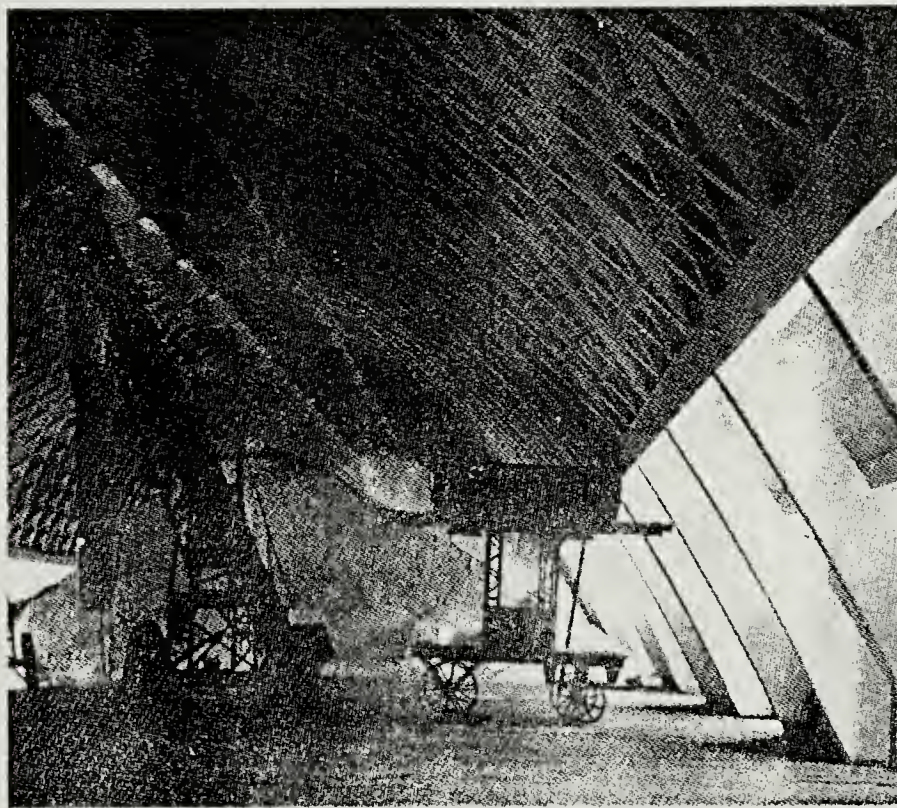
Can it be assumed that we know what is important in planning future
development and building, or even art works? Where do we begin? What can
we expect to accomplish?

Stephen Korns

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DISCUSSION PROGRAM

Robert Werthamer + Peter Franck

Object Lessons

December ~~18~~ 1989 7pm/\$3

19

Modernist and conceptual rhetoric has repeatedly attacked the sanctity of painting and sculpture nestled in the cloister of the art gallery. Walter Benjamin, writing in 1936 was ecstatic about the potential of photography to destroy the "aura" of the art object. Mass distribution of images through photographic and printed media would potentially prove the notion of "original" in art as elitist. Benjamin was reacting against art based on patronage where unique works could be owned and displayed within the sanctity of the church, salon, museum and private collection. Mechanical reproduction could allow art to become available to a broader public on a huge scale. What seems to have happened over the years, however, is that the image has become passive; we are unable to react with intelligible difference to one image from the next. Image tends to neglect the idea of context and removes us from reality because of the abruptness of its frame. What we see in the work of some artists and architects today is a renewed interest in the object and craft. Context and materiality and a search for an authenticity of experience contradict Benjamin's notions of how to achieve an art accessible to the public at large, but the arena of public space and public art is now the locus for very meaningful explorations by artists and architects.

Conflicting obligations towards public accommodation and ideological commitments to challenging works of art provide a new context for new types of "objects" which are able to occupy space outside of the gallery and maintain a dialogue with aesthetic, conceptual and functional issues. What are these objects which serve as "art" and "utility" simultaneously? Why have artists become increasingly aware of fundamental architectural realities such as the programming of space, utility and design, and why are architects working increasingly in the realm of furniture design and sculptural installations?

Staff

Kyong Park: Founder/Director
Shirin Neshat: Co-Director
Stephen Korns: Discussion Program Director
Jane Dodds: Assistant Director
Leo Modricin: Graphic Design

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Dan Graham
Richard Plunz
Lucio Pozzi

THE NEW AMERICAN GHETTO

November 5-December 21, Tuesday-Saturday 12-6 pm

December 10, 1991, 6:30-8:30 pm

A Discussion on the exhibition of THE NEW AMERICAN GHETTO with

**Kenneth Frampton
Leonard Hicks
Peter Marcuse
Richard Plunz
Camilo Jose Vergara**
and others.

December 13, 1991, 2-6 pm

Final review and presentation of projects on **The Mott Haven Interventions** by the students of The Graduate School of Architecture, Planning and Preservation of Graduate School of Architecture, Columbia University, with guest critics.



In 1989, this building on Daly Avenue in the South Bronx was an ornate but empty shell. The structure had suffered many fires, which blackened its facade and completely destroyed the roof, and its basement once housed a thriving crack den. Recently cleaned, this ruin is scheduled to be rebuilt by the city

THE NEW AMERICAN GHETTO is a multi-media exhibition focusing on the emergence of new kind of ghettos that are currently taking shape in major American cities. Based on the "Ruins and Revivals Archive" of the photo-journalist Camilo Jose Vergara, the exhibition also contains an analysis of the social and architectural conditions of the Mott Haven Section, generated by the students of Columbia University. THE NEW AMERICAN GHETTO is a collaboration by The Municipal Art Society, The Graduate School of Architecture, Planning and Preservation of Columbia University and STOREFRONT for Art and Architecture.

THE NEW AMERICAN GHETTO is supported by generous grants from the National Endowment for the Arts, the New York State Council on the Arts, and Columbia University.

Let the New American Ghetto exhibition constitute a warning. As a nation we are creating something new in our cities and we must be resolute in our understanding of its implications. While our national political leadership basks in the glory of the "triumph of capitalism over communism," the harsh realities of our publicly managed minority communities are painfully evident to anyone who dares to look. There is no less a potential for crisis here than has occurred in Eastern Europe. This exhibition is about waiting for the other shoe to drop. The new society and urbanism is appearing before our eyes. Its origins are complex and wide ranging, but one must point to the national abrogation of responsibility and leadership in grappling with this transformation of our society in the post-industrial and post-capitalist era.

Richard Plunz

STOREFRONT
for Art & Architecture

97 Kenmare Street (near Lafayette), New York, NY 10012
212-431-5795

